THE ARDRA.

Prize for Students: see p. 210 within.

ॐ
ஆதிரை

पालको द्रामिळानाम्

பல்கலைக்குப் பாரிக்கும் ஆரியன்

முதல்வன்
ஸ்ரீ:

Prize for Students: see p. 210 within.

Tejasvi [illegible]vadhitamastu

Mavidvishavahai.

Taittiriyopanishad, I. ii. 1.

Enlightened be our learning,

let us not hate.

—Taittiriyopanishad, I ii. 1.

கதங்காத்துக் கற்றடங்கலாற்று
வான் செவ்வி
யறம் பார்க்கு மாற்றினுழைந்து.
—திருக்குறள், 130.

The God of right steps up to see
the charm
Of him whom culture helps to
conquer rage.
— Tirukkural, 130.

VOL. I. JAFFNA, NOVEMBER, 1933. PART 6

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1933.

OPINION ON THE ARDRA.

M. R. Ry. T. K. GOVINDA IYER, Avl., B.A.B.L.
Sub-Judge, Tiruvaur, writes :-

The journal is fascinating, instructive and elevating-in manner, matter and tone and it is just what it should be in a matter of such absorbing interest as it is devoted to. I wish it long and prosperous and useful life.

MANAGER'S NOTICE.

Ladies and gentlemen to whom the ARDRA is being sent can greatly help the noble cause for which the ARDRA labours by remitting their subscription or donation promptly if they have not already done so.

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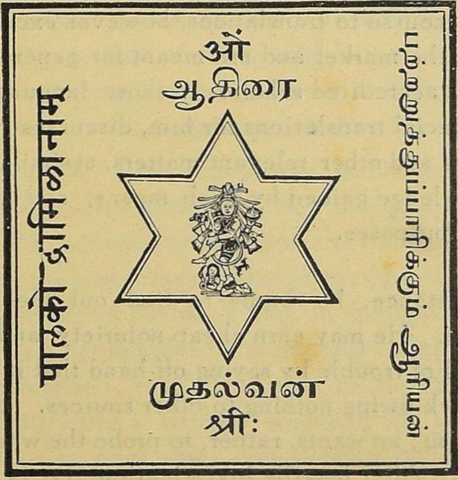
EDITOR'S NOTICE.

The Editor will be glad to consider articles suitable for publication in the Magazine. Rejected manuscripts will be returned if stamps for postage are enclosed. Every communication must bear the name and address of the sender as a guarantee of good faith.

Manuscripts must be written on one side of the paper only.

THE ARDRA.



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WHAT IS REAL RESEARCH ?

The Example of
Mahamahopadhyaya Dr. V. SWAMINATHA IYER, Dakshinatya Kalanidhi.

By the Editor,

(Concluded from the September ARDRA.)

This bulky volume is a marvel of erudition and critical acumen. In order to achieve his ideal of a modern editor, Mr. Aiyer has necessarily to make use of a large number of Sanskrit and English

works. But, not being acquainted with either Sanskrit or English, how does he manage to make use of them? He does not have recourse to translations, however excellent, which are already on the market and are meant for general readers. He approaches accredited scholars in those languages, gets them to make special translations for him, discusses with them the translations and other relevant matters, assimilates the whole of the knowledge gained by such means, and then applies it to his own purposes.

For instance, he wants to find out the sources of the *Perungadai*. He may earn cheap notoriety and save himself a good deal of trouble by saying off-hand that it is an entirely original work owing nothing to other sources. But he does not want to do so; he wants, rather, to probe the whole question to the bottom. After lengthy investigation, he is convinced that the work is a combination of the two kinds, called 'translation' (மொழி பெயர்ப்பு) and 'adaptation' (தொகைவிரி) among the four kinds of 'derivative works' வழிநூல் mentioned in Tolkappiyam, Marapiyal, sutra 97; and that the original work of which this is a translation and adaptation must be in Sanskrit. So, he makes up his mind to find out this particular work in Sanskrit. How does he set about the business? He proceeds to examine the whole of the Sanskrit literature relevant to the subject. He understands that the following works Comprise most of that portion of Sanskrit literature:—(1) Brhat-Katha-sloka-sangraha; (2) Brhat-Katha-manjari; (3) Brhat-Katha-sarit-sagara; (4) Uditodayakavya; (5) Ratnavali; (6) Priyadarsika; (7) Svapna-Vasavadatta; (8) Pratijna Yaugandharayana; (9) Vasavadatta; (10) Mrcchakatika; (11) Karpuramanjari; and (12) Kadambari. So he gets them all translated and read out to him, and discusses the matter with the translators. He takes all this trouble only to find out, in the end, that none of them can be the original of the *Perungadai!*

But he does not give up the inquiry in despair; he pursues it further, is informed that the Sanskrit Journal *Sahrdaya* has published two works, called respectively *Udayanakatha* and *Udayanacaritra*, gets hold of them with eagerness, and has them translated and read out to him—only to find, once more, that neither of them is the book he wants!

What is he to do? The manuscripts in his possession do not contain the opening portions of the work, in which one might look for the Sirappu Payiram and the Padigam disclosing the author's name and other particulars—however scanty—relating to the history of the work; and, in the absence of these portions, he would not dogmatize about the original. So, he makes further enquiries, which lead him to the position that Gunadhya's 'Brhatkatha'—written originally in the Paisachi dialect but lost to us now—may conceivably be the original, except for the fact that, according to its much later Sanskrit redactions (made between 1030 and 1400 A.D.), the whole of it is marked by its devotion to Saivaism, whereas the *Perungadai* is full of Jainism. If, therefore, it can be shown that there is an earlier translation of Gunadhya's work rendered into Sanskrit by a Jain author and filled with Jain doctrines, that can be taken to be the original of the *Perungadai*. It was not long before he came to know of the existence of such a translation. It was composed in the 5th or 6th century A. D. by a royal author named Durvinita or Avinita, as mentioned in his report for 1916 by the Mysore Government Epigraphist—Rao Bahadur R. Narasimhachariyar Avargal. Further enquiries along this line left no doubt in Mr. Aiyer's mind that this was the original of the *Perungadai*.

How many research-scholars, we wonder, would take so much pains over the elucidation of a single point like this!

Was Mr. Aiyer bent upon discovering—rightly or wrongly—a Sanskrit source for this great Tamil classic? Certainly not. When he is certain that a Tamil work is entirely original,

owing nothing to any work in another tongue, he does not hesitate to say so. For instance, this is what he says of the *Silappadigaram* (Preface to 3rd ed., p. 9):—

> "As it is clear that the period of this story and the period of Ilangovadigal synchronize, and it can be seen from the Padigam stanza and the Varandarukadai that the work was in the first instance composed by him in Tamil itself, there is no room for contending that this story has been derived from another language."

He makes a similar statement in regared to the *Manimekhalai* also (Preface to 3rd ed., p. xiii). It is, therefore, easy to see that, in trying to discover a Sanskrit source for the *Perungadai*, Mr. Aiyer was only impelled by a sense of truth.

The same sense of truth prevented him from making unfounded assertions about the dates of the Tamil works published by him. In regard to the one under consideration, he would commit himself only to the extent of saying that its author lived before Adiyarkkunallar, commentator on *Silappadigaram*, Tiruttakkadevar, author of *Jivakacintamani*, and Perasiriyar, commentator on *Tolkappiyam*.

The same sense of truth, again, enabled him to be fearlessly frank in confessing his inability to explain things which, after making every effort to understand them, he has failed to understand. He would not—as lesser men would—slur over difficulties or hypocritically speak of their being capable of an obvious solution; but would grapple with them resolutely, and own his defeat candidly if he cannot master them. This is evident from, among other things, the footnote he has appended to lines 49 et seqq. of Canto 29 of *Manimekhalai*, of which the following is a translation :—

> "It was not clear upon what treatise were based the characteristics of the proofs called Pratyaksha and Anumana and of their several varieties mentioned in these lines of this Kadai (காதை). The terminology, etc., em-

ployed in the Tamil *Tarkasangraha*, *Annambhattiyam*, and in the various commentaries on the chapter on "The Nature of Proof" in the supaksha portion of the *Sivajnanasiddhiyar*, are different. So I made a searching inquiry of a great many highly cultured Pandits, including Mahamahopadhyaya Sri Rangacharya of Kurichi, an acknowledged expert in Sanskrit Logic, who was formerly living at Kumbakonam. But they all said that treatises of the kind alluded to in the lines were not now extant. Then the question was referred to the Rev. Sri Sumangala— Budddist Priest, and Principal of the Vidyodaya College, Ceylon; but his reply only stated that Proof was threefold— Pratyaksha, Anumeya, and Sraddheya; that the nature of Pratyaksha was explained in the Kalama Sutra of the Angottara Nikaya and in the Mahahastipadopama Sutra of the Madhyama Nikaya; that the nature of Anumeya was explained in the Anumana Sutras of the aforesaid works; and that the nature of Sraddheya was explained in the Mahasimhanada Sutra of those works. I did not find it possible either to get at these works or to get at scholars who could explain them to me. Therefore, this portion has not been annotated. However, after repeated researches carried on in the presence of the scholars mentioned first, the text has been published exactly as it appears in the manuscript."

Can such an open statement as this emanate from any scholar whose loyalty to truth is in any degree imperfect or insincere? And it is because Dr. V. Swaminatha Iyer has, in all his publications, allowed himself to be guided entirely by the light of truth that we commend his works to our readers as models of real research. May God endow him with a long and healthy life, so that he may continue to hold up his example to us for many a year to come!

(*Concluded.*)

HOW THE YAKKHAS DISAPPEARED FROM CEYLON.

BY "GAUTAMA"

In spite of the clear assertions of the Itihasas and Puranas to the contrary, modern scholars persist in considering Yakshas and Rakshasas as human beings. Why should this be so? We can only say that this is a superstition of Oriental scholars and superstitions do not rest on evidence.

Allied to this superstition, there is another which relates to Ceylon. It is held by some that the Yakkhas of Ceylon never became extinct, and that a large number of the inhabitants of modern Ceylon are descendants of these Yakkhas. We should have thought that the Yakkhas as a distinct race—whether human or non-human—disappeared soon after the marriage of Vijaya with Kuveni, or, at any rate, after the marriage of Vijaya with his second wife—the Princess of Pandya. Any remnants that were left were transported not long after, as a subsequent chronicle relates.

This chronicle is the chronicle of the tooth—the Pali work known as the Dathavamsa. This was composed in the 13th century A. D. by a priest called Dhammakitti Thera on the basis of a very much earlier work "of unknown authorship, written in Elu, the ancient language of the Sinhalese, about the year 310 A. D" (Dr. Bimala Charan Law's Edition, p. ii). The story of the transportation of the Yakkhas is given in Chapter II. of this work. The following is Dr. Law's version of the relevant verses.—

Since then the Teacher, while converting gods and men, in the ninth Phussa month, on the full moon day from the time of his attainment of bodhi (enlightenment), came to Lanka on the banks of the Ganges in the garden of Mahanaga which was three yojanas in length and one yojana in breadth.

He went to the assembly of the Yakkhas and standing there in the sky he terrified the Yakkhas with storm, darkness and rain and at that moment spreading a leather seat on the ground, given by the terrified Yakkhas, he sat thereon.

The leather-seat which was covered with blazing fire was extending by its miraculous power up to the sea all around

When the Yakkhas had swiftly assembled on the shore of the sea, he brought the Giridipa and put them there.

A CRITICAL STUDY OF PURANANURU.

By Dr. P. S. Subrahmanya Sastri, M.A. L.T., PH.D.

—o—

10th Verse.

வழிபடு வோரை வல்லறி தீயே
பிறர்பழி கூறுவோர் மொழிதே றலையே
நீமெய் கண்ட தீமை காணி
னொப்ப நாடி யத்தக வொறுத்தி
வந்தடி பொருந்தி முந்தை நிற்பிற்
றண்டமுந் தணிதிநீ பண்டையிற் பெரிதே
யமிழ்தட் டானாக் கமழ்குய் யடிசில்
வருநர்க்கு வரையா வசையில் வாழ்க்கை
மகளிர் மலைத்த லல்லது மன்னர்
மலைத்தல் போகிய சிலைத்தார் மார்ப
செய்திரங் காவினைச் சேண்விளங் கும்புகழ்
நெய்தலங் கான னெடியோ
யெய்தவந் தனம்யா மேத்துகம் பலவே.

The poet ஊன் பொதிபசுங்குடையார் tells the Chola King நெய்தலங்கானல் இளஞ்சேட்சென்னி thus:—

Oh great king at Neytal-an-kanal (நெய்தலங்கானல்)! You quickly understand (the needs of) those who resort to you; you never listen to the tale-bearers or those who calumniate others; if you find real fault (in others) after mature reflection, you find out (from the law books) the punishment to be meted out and give them suitable punishment; if the offender offers his submission by falling at your feet and stands before you, you excuse the punishment more liberally than (kings) in ancient times. You have your bosom with its rainbow-like garland which had never any opportunity to be attacked by warriors, but, had the opportunity of being attacked by your wives who, being spotless in life, freely gave away to guests plenty of such rich flavoury food as could defeat nectar (in

taste); you never did an act which you repented (later on); your fame has extended far and wide; we have now come to you to eulogize you in many ways.

Literary and Grammatical notes :—

The first *six* lines clearly show that the king இளஞ்சேட் சென்னி was a typical king in the administrative side. The lines from *seven* to *nine* bring out how his wives were discharging one of the important duties allotted to women. The *latter half* of the *ninth* line and the *tenth* line show that he never encountered a defeat.

அறிதி is a verb in the second person singular, *present* tense; இ at the end is lengthened for metrical purpose.

இளம்பூரணர் is of opinion that the second person singular termination is used only in the past tense; of, உண்டி, தின்றி என இறந்தகாலத்திற்கே பொருத்தமுடைத்தாய் இகரம் வரும். (தொல். சொல். 218. இளம்.) சேனவரையர் says that it is used only in the future tense. நச்சினார்க்கினியர் adds the present tense also to the future tense.

மெய்கண்ட தீமை means 'fault found out to be true'; hence கண்ட is *active in form* and *passive in sense.*

அத்தக வொறுத்தி It now seems to me that this should be split as அத்தகவு ஒறுத்தி and not as அத்தக ஒறுத்தி; for in the latter case there is a grammatical irregularity in the word அத்தக, where 'அ' is a demonstrative root and 'தக' is a verbal participle. A demonstrative root can be found at the beginning of compound words like அம்மனிதன், அம்மரம் etc., where the compounds should be split according to இளம்பூரணர் அவனும் அதுவே மனிதனும் அதுவே, அதுவும் அதுவே மரமும் அதுவே. A demonstrative pronoun can combine with a noun to form a compound and not with any verbal participle. Hence the former alternative seems to be the correct one. அத்தகவு may

be taken to be a வேற்றுமைத் தொகை (அதற்குத் தகவு) in the third case with the third case suffix dropped. Hence the expression அத்தகவு ஒறுத்தி means you punish according to that which is found suitable to the crime.(1)

The subject of நிற்பின் and the object of ஒறுத்தி are the same and they are not expressed in the verse.

தண்டமுந் தணிதிநீ பண்டையிற் பெரிதே. The commentator on புறநானூறு interprets this in two ways :—(1) You excuse the punishment and show them grace greater than what you would have shown them if they had not committed the fault. (2) You excuse the punishment and your grace is much greater than your anger at the beginning. In the both cases the comparison does not seem to be appropriate. Hence in my opinion the sentence may be taken to mean 'you excuse the punishment more liberally than Kings in ancient times'. The word பண்டை means 'ancient times' and by metonymy it may be taken to mean 'Kings in ancient times'

பெரிதே The verbal participle பெரிது cannot modify the finite verb தணிதி and hence the commentator says that a 'ஆக' is understood after பெரிது so that it may modify ஆக. May I throw out a suggestion to serve as food for scholars that the reading may have been பெரிதா? In that case we have ஆய் in the verse itself since the next line commences with ய் and hence there will be no need to have ஆக as understood.

அமிழ்தட் டானுக் கமழ்குய் யடிசில் The commentator gives an alternative meaning thus:—the flavoury food as sweet as nectar which did not suffer in quality on account of the cooking. The first meaning seems to be more appropriate than this

(1) In my புறநானூற்றுக்குறிப்பு published in செந்தமிழ் it was split as அத்தக, which seems to me to be incorrect.

சிலைத்தார். Since the garland may have been of variegated colours, it is compared to a rainbow.

நெடியோய். The word நெடியான் becomes நெடியாய் in the vocative case according to the sutra

தொழிலிற் கூறு மானெ னிறுதி

ஆயா கும்மே விளிவயி னான. (தொல். சொல். விளி 16)

and it becomes நெடியோய் according to the sutra.

ஆ ஓ வாகும் பெயருமா ருளவே. (தொல். சொல். பெய. 41)

செய்திரங் காவினைச் சேண்விளங்கும் புகழ்நெய்தலங்கான னெடியோய் should be taken as one compound word.

யாமேத்துகம். The plural is used for singular here on the authority of the sutra

ஒருவரைக் கூறும் பன்மைக் கிளவியும்

இலக்கண மருங்கிற் சொல்லா றல்ல. (தொல். சொல். 27)

பல is taken by the commentator to mean 'many qualities'; it may also mean 'many a time.'

The words *தண்டம்* and *அமிழ்து* are *tadbhavas* of *dandah* and *amrtam.*

The root *அடு* to kill and the Sanskrit root *att* are almost identical. It is worth investigation whether one language borrowed it from another or both may be traced to a common parent.

11th Verse.

அரிமயிர்த் திரண்முன்கை
வாலிழை மடமங்கையர்
வரிமணற் புனைபாவைக்குக்
குலவுச்சினைப் பூக்கொய்து
தண்பொருநைப் புனல்பாயும்
விண்பொருபுகழ் விறல்வஞ்சிப்

பாடல்சான்ற விறல்வேந்தனும்மே
வெப்புடைய வரண்கடந்து
துப்புறுவர் புறம்பெற்றிசினே
புறம்பெற்ற வயவேந்தன்
மறம்பாடிய பாடினியும்மே
யேருடைய விழுக்கழஞ்சிற்
சீருடைய விழைபெற்றிசினே
யிழைபெற்ற பாடினிக்குக்
குரல்புணர்சீர்க் கொளைவல்பாண் மகனும்மே, எனவாங்
கொள்ளழல் புரிந்த தாமரை
வெள்ளி நாராற் பூப்பெற் றிசினே.

The poetess 'பேய்மகள் இளவெயினி' eulogises the Chera King 'பாலைபாடிய பெருங்கடுங்கோ' thus :—

The valorous king, fit to be eulogised in verses, of Vanchi (modern Karur) whose fame and victory had extended to the skies and where the beautiful maidens with their stout fore-arms lined with soft hair and spotless ornaments; plunge into the cool waters of the *Porunai* after gathering flowers from the bent branches for the puppets made of sand, has broken through the impenetrable fortresses of the strong enemies and has seen their back (while they were running for their life from the battle-field). The lady musician (பாடினி) who sang the victory of the strong King who saw the back of the enemies has received from him excellent ornaments of fine appearance made of superior gold of great weight. The bard too who could successfully sing in accompaniment to the music of the lady musician who has been presented with ornaments has been presented with gold lotus-flowers made at blazing fires and strung together with silver threads.

Literary and Grammatical notes :—

The first two lines form a compound word. The present participle 'பாயும்' has for its subject அரிமயிர்த் திரண்முன்கை

வாலிழை மடமங்கையர் and qualifies the noun 'விண்பொருபுகழ் விறல்வஞ்சி'.

It is worthy of note that the word 'உடைய' in lines 8, 12 and 13 are பலவின்பால் வினையாலணையும் பெயர். Gradually it has become the sixth case suffix in modern Tamil.

From the statement "'பாடினிக்கு........பாண்மகன்' என்பது, அதுவெனுருபு கெடக் குகரம் வந்தது, உயர்திணையாகலின்" of the commentator on Purananuru, it is clear that here he agrees with the commentary of இளம்பூரணர் on the sutra

அதுவென் வேற்றுமை யுயர்திணைத் தொகைவயின்
அதுவெ னுருபுகெடக் குகரம் வருமே. (தொல். சொல். 94)

The particle 'உம்' in வேந்தனும்மே, பாடினியும்மே and பாண்மகனும்மே suggests that the authoress of this verse did not get any reward.

There are two opinions about பேய்மகள் இளவெயினி :— That her name was இளவெயினி and she was a female village temple priest, is one; and the other is that a goblin took the form of a maiden and composed this verse. The very name 'பாலை பாடிய பெருங்கடுங்கோ' of the hero of the verse suggests that he was himself a poet who had taste in composing verses on 'palai' tract and the incidents that take place there.

Even though the lines 'புறம்பெற்ற வயவேந்தன்' and 'இழைபெற்ற பாடினுக்கு' repeat the ideas contained in the previous lines, yet the repetition does not mar the beauty of the verse, but serves as a connecting link between the King and the lady musician on the one hand and between the lady musician and the bard on the other.

'ஏ' at the end of வேந்தனும்மே, பாடினியும்மே and மாண்மகனும்மே are ஈற்றசை.

The words என and ஆங்கு in the line 15 are used simply to make up the number of feet in the line.

12th Verse.

பாணர் தாமரை மலையவும் புலவர்
பூநுதல் யானையோடு புனைதேர் பண்ணவு
மறனோ மற்றிது விறன்மாண் குடுமி
யின்னா வாகப் பிறர்மண்கோண்
டினிய செய்திநின் னார்வலர் முகத்தே.

The poet நெட்டிமையார் addresses the Pandyan King பல்யாக சாலை முதுகுடுமிப்பெருவழுதி thus:—

Oh valorous and well-known *Kutumi!* is it just on your part to deprive others (enemies) of their property so that they may hate it and make it sweet to those who resort to you so that the bards may wear (gold) lotuses and the poets may make the chariots ready (to go home) with the elephants provided with frontlets?

Literary and Grammatical notes:—

The word 'அறனோ' suggests on the face of it that it is unjust on the part of the King to deprive one of his property and make it that of another. But the inner idea is that whatever the king got as spoils of war he gave it away as presents.

Though the idea contained in this verse is the same as in the lines

அவ்வெயிற் கொண்ட செய்வுறு நன்கலம்
பரிசின் மாக்கட்கு வரிசையி னல்கி

of the 6th verse, yet the method of presentation is different and is more attractive.

The word இது in line 3 stands for the idea contained in the other four lines.

அறன் is the *tadbhava* of *dharma.*

13th Verse.

இவனியா ரென்குவை யாயி னிவனே
புலிநிறக் கவசம் பூம்பொறி சிதைய
வெய்கணை கிழித்த பகட்டெழின் மார்பின்
மறலி யன்ன களிற்றுமிசை யோனே
ளிறே, முந்நீர் வழங்கு நாவாய் போலவும்
பன்மீ னாப்பட் டிங்கள் போலவுஞ்
சுறவினத் தன்ன வாளோர் மொய்ப்ப
மரீஇயோ ரறியாது மைந்துபட் டன்றே
நோயில னாகிப் பெயர்கதி லம்ம
பழன மஞ்ஞை யுகுத்த பீலி
கழனி யுழவர் சூட்டொடு தொகுக்குங்
கொழுமீன் விளைந்த கள்ளின்
விழுநீர் வேலி நாடுகிழ வோனே.

When the poet *உறையூர் ஏணிச்சேரிமுடமோசியார்* was enjoying the company of the Chera King *அந்துவஞ் சேரலிரும்பொறை* on the topfloor of the palace at Karur, they saw the Chola King *முடித்தலைக்கோப் பெருநற்கிள்ளி* seated on an elephant which was in rut and which consequently was not under the control of mahouts. He then says this verse to the Chera King:—

If you ask (me) who this is, this is (the King) seated on the elephant which looks like the God of Death with his chest wide and extended, it having been the target of many an arrow shot to tear away the joints and having been protected with an armour made of tiger-skin. The elephant, being like a ship in the sea and like the moon among many a star is in rut and hence does not recognise its mahouts though it is surrounded by many of them as fishes (in sea). May he escape free from danger! He is the lord of the country surrounded by the hedge-like water-courses which is rich with fish and toddy and where

the ryots gather along with the sheaves of corn the feathers of the peacock thrown away by them on the fields.

Literary and Grammatical notes:—

This verse was a bone of contention among scholars. The contention was based on the point whether the word 'நாடுகிழவோனே' is in the nominative case or in the vocative case.

That particle 'ஓ' was added to denote the vocative only in அஃறிணை nouns is evident from the sutra.

புள்ளியு முயிரு மிறுதி யாகிய
வஃறிணை மருங்கி னெல்லாப் பெயரும்
விளிநிலை பெறூஉங் காலந் தோன்றிற்
றெளிநிலை யுடைய வேகாரம் வரலே. (தொல். சொல். 151.)

Hence it is certain that நாடுகிழவோனே is only in the nominative case where 'ஓ' may be taken as an ஈற்றசை or to denote தேற்றம் sanctioned by the sutra

தேற்றம் வினவே பிரிநிலை யெண்ணே
யீற்றசை யிவ்வைந் தேகாரம்மே, (தொல். சொல். 257)

The aim of the author in having composed this verse is to impress on the mind of the Chera King that the Chola King was not in his territory to offer battle to him, but he was taken there by the elephant in rut and so he was not responsible for having entered his territory without giving him previous information, so that the Chera King may not get infuriated and rush against the Chola King. The line 'நோயிலனாகிப் பெயர்க' suggests that the author prays that the Chola King should be free from danger both from the elephant and the Chera King.

கவசம் is *tadbhava* of *kavaca*.

IS THE BHAGAVAT-GITA A TAMPERED BOOK?

A COLONIAL PROBLEM

By

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Clue from Mahabharata.

Since doubts are entertained about the genuineness of the 1st verse of the 13th chapter of the Gita (1), leaving it aside, we find the Gita to contain 700 verses in all. The Gita is a part of the Mahabharata. Now the 4th and the 1st half of the 5th verse of the chapter of the Mahabharata immediately succeeding the 18th chapter of the Gita run as follows :—

"Shatsatani savimsani slokanam praha Kesavah,
Arjunah saptapanchasatsaptashashtim tu Sanjayah,
Dhritarashtrah slokamekam Gitaya manamucyate" (2.)

According to this statement, Krishna spoke 620 verses, Arjuna 57, Sanjaya 67 and Dhritarashtra 1. So the Gita should consist of 745 verses: but the current text contains only 700 verses. Since the verses in which this statement is made do not exist in the Gauda or Bengal recension, the late K. T. Telang was inclined to doubt the genuineness of the verse in question. But he was candid enough to admit at the same time his inability to suggest a satisfactory explanation of the discrepancy (3).

Tampering with texts is by adding or eliminating statements or by altering their wording. If tampering with the text of the Mahabharata is admitted (as Telang was inclined to do), the possibility of the elimination of the particular statement from the Bengal recension (owing to its contradiction to the total number of verses in the current Gita) will have to be conceded too. So the mere absence of the statement under consideration from the Bengal recension does not in itself prove the spuriousness of the information about the length of the Gita given by the Mahabharata, as Telang was inclined to think.

Since the Mahabharata is admittedly an interpolated work, it is quite probable that the verse in question is a later interpolation. But what does it signify? Unless tampering with old texts was a common practice in ancient India, the interpolator would not have deemed it necessary to make the particular statement, no doubt with a view to prevent future tampering with the text of the Gita. The information anent the length of the Gita must hence have been given with a good motive.

If the statement merely was that the Gita consists of 745 verses, much weight need not be given to it. But, since the verses containing the speeches of Sanjaya, Arjuna and Krishna are interspersed and dispersed throughout the length of the Gita, unless the person responsible for the statement had taken the trouble to actually count the number of verses in the Gita to the credit of each person, note them down and add them, he would not have been in a position to assign 67, 57, 620 and 1 verse to Sanjaya, Arjuna, Krishna and Dhritarashtra respectively. The very manner of presentation of the information shows that the person responsible for it (whoever he was) gave the information with some version that was in use in his time spread before him.

The Old and New Gita.

So proceeding on the assumption that the statement of the Mahabharata in question is a latter interpolation, it would only go to show that at the time of the interpolation of the Mahabharata, there was actually a particular version of the Gita which contained 745 verses (instead of 700 verses as now). There can be no doubt about it.

The Current Gita (according to my calculations) gives 39 verses to Sanjaya, 86 to Arjuna, 574 to Krishna and 1 to Dhritarashtra. For convenience sake, I shall call the current version the Current Gita (C. G.) and the Gita of 745 verses

referred to by the Mahabharata the Old Gita (O. G.). Putting the 2 sets of figures side by side for comparison :—

	O. G.	*C. G.*	***Difference.***
Sanjaya	67	39	(ie—28)
Arjuna	57	86	(ie + 29)
Krishna	620	574	(ie—46)
Dritarashtra	1	1	(same)
Total	745	700	

We see that the Current Gita assigns 28 and 46 less number of verses to Sanjaya and Krishna respectively and 29 more number of verses to Arjuna. Hence 74 (ie 28 + 46) verses of the Old Gita have been omitted in the Current Gita and 29 fresh verses (that could not have existed in the Old Gita) have been newly added to the Current Gita. Arithmetic proves this. Who wrote these new 29 verses put into the mouth of Arjuna? That is another interesting problem.

Now Sanjaya was a describer and Arjuna a questioner. The hero of the dialogues was Krishna. As the Gita was not meant to be a descriptive poem, but was intended to teach philosophy, one can understand a later daring editor of the Gita in bringing out a fresh revolutionary edition of it, slicing off 28 verses from the descriptive speeches of Sanjaya and even adding 29 new verses to Arjuna's doubts and queries, so as to bring out the full force of Krishna's teachings. But no editor can cut off any verse from the chief teacher's speeches. When a fact like this is noticed, only one inference is possible. The omission of a large number of verses like 46 from Krishna's words shows that it must have been done deliberately, apparently to suppress certain of his statements, possibly because they were unacceptable to a later generation. Nay more. 46 verses could not be eliminated from the chief teacher's speeches without in some way modifying his

utterances. The Current Gita for the reasons mentioned above could only be a modified or at least truncated version of the teachings of Krishna.

Conclusion.

There is yet another noteworthy fact. According to my countings of the Current Gita, Sanjaya spoke 8 times, Arjuna 22 times, Krishna 28 times and Dhritarashtra 1 time during the course of the dialogues. In the Old Gita, since less number of verses is assigned to Arjuna and more number to Sanjaya and Krishna; Arjuna must have spoken a smaller number of times and Sanjaya and Krishna a larger number of times than as shown in the Current Gita. Since in the Current Gita 28 verses have been eliminated from Sanjaya's speeches and practically the same number ie 29 ie 28 + 1 have been added to Arjuna's speeches, we are also further justified in infering that in the Old Gita, Sanjaya should have been shown as speaking with necessary modifications in some of those places where Arjuna is made to speak in the Current Gita. Corollary. Krishna's speeches too should have been cut up into a greater number of sections in the Current Gita to make room for the added speeches of Arjuna.

The ommission of 74 old verses and the addition of 29 new ones: the discrepancy in the number of verses assigned to each of the three speakers as well as that in the number of times each must have spoken during the course of the dialogues, together with the cutting of Krishna's speeches into a greater number of sections, as pointed out by me clearly reveal that the Old Gita was thoroughly recast at some unknown date possibly to be in harmony with later views. Otherwise all the discrepancies pointed out above are inexplicable. This must have happened before Sankara's time, for the Gita used by him contained but 700 verses (4). So if the verse giving the length of the Gita under discussion is an interpolation in the Mahabharata, it must have crept into it

before 788 A D, the commonly accepted date of Sankara (5). The present is an age of discoveries, when many a long lost manuscript is being recovered in various parts of the world. Emigrants usually carry the sacred books of the mother-land to the colony : and India was a colonial power from before the birth of Christ. Dr. R. Friederich the Dutch orientalist writing about eighty three years ago said that a version of the Mahabharata was preserved in the island of Bali near Java (6) As Hinduism is still the prevailing religion of that island light on the subject may dawn from somewhere there. And the Old Gita may yet be discovered some day in India or more probably in the ancient Hindu colonies of Indo-Chinese Peninsula or Malay Archipelago. It behoves on those Indians therefore who may visit these regions to make diligent enquiries about the Gita from the descendants of ancient colonial Brahmans that are still living at Ligor, Bankok, Bali etc.

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(4) K. T. Telang. Bhagavatgita. Introduction. p. 35. fn. 2. (Sacred Books of the East Series).

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KAMBAN AND VALMEEKI—II.

By K. S. K.

(Continued from the September ARDRA.)

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11. Let us now study the vital points in the Ramayana and compare them with those in Kamban. The description of Kosala by the two poets has already been mentioned. The scene of Viswamitra in the court of Dasaratha is worth studying in detail. The mode of welcome has also been pointed out. Viswamitra is apparently much pleased at the hearty welcome he was accorded. He mentions the purpose of his coming to Dasaratha, and asks him to give him Rama. Dasaratha is somewhat stunned and raises the objection that Rama is not skilled in war,—படையூற்றமிலன்—ந யுத்தயோக்யதாம் அஸ்ய பச்யாமி—that he has not even completed his 16th year,—ஊன ஷோடசவர்ஷோமே ராம:, சிறியன் இவன்—that he will go to sleep early at night—ராஜீவ லோசன :—Viswamitra tells Dasaratha that he, Vasishtha and other sages of their calibre know the greatness of Rama ;—

அஹம் வேத்மி மஹாத்மானம் ராமம் ஸத்ய பராக்ரமம்.
வஸிஷ்டோபி மஹாதேஜாயே சேமே தபஸி ஸ்திதா :—and so he has come to Ayodhya to take Rama. Kamban would put it thus :—

என்னனைய முனிவரரும்...இடையூறொன் றுடையரானால்...
அணிமாடயோத்தியென்னும் பொன்னகருமல்லாது புகலுண்டோ ? If sages like Viswamitra have any worry where else can they go for help except Ayodhya ? Now the great seer has come there with a mission to fulfil. When Viswamitra says that only sages know Rama, he means that the sages know Rama by their eye of wisdom to be more than the son of Dasaratha. But Dasaratha knows him only as his son. That is why the sage requires Rama and not Bharata.

Kamban explains the significance of —அஹம் வேத்மி—'I know Rama' in the original by expressions like 'என்னனைய முனிவரரும்' and "எண்ணிலா வருந்தவத்தோன்." Viswamitra is an embodiment of perseverance, self-control, self-reverence, and self-knowledge. He was once a rival to Vasishtha and attained fame by almost defying him. His self-reverence which stood him in good stead taught him self-control which led him to self-knowledge. Thus he became an equal to Vasishtha the Brahmarshi. If Vasishtha thinks, the divine cow Kamadhenu will come to him. So also if Viswamitra wills it the same cow will be at his beck and call. So both these sages know the greatness of Rama. Reverting to the objection raised by Dasaratha, the exact words he uses are, "Rama, the lotus eyed boy who is yet in the beginning of his teens." "Lotus-eyed" is not a simple poetic convention. It means more. That is Rama will rise up with the sun and go to sleep with the setting of the sun as the lotus flowers do. So he does not find him competent to fight against the Rakshasas.

12. This scene is one of the many scenes that have a dramatic effect in that great epic. We cannot say which is more dramatic either Kamban's picture or Valmeeki's. Each produces the desired effect in its own way. In the sage's picture we find a steady, sober, pathetic scene. In Kamban we find a rapid, thrilling, scene which almost takes us by storm. In the former the audience is almost at one with the old King. In Kamban the readers are carried away by the personality of Viswamitra who dominates the whole scene.

13. Viswamitra escorts Rama and Lakshmana to his forest-abode, siddhasrama or தருவனம். On the way many stories are told by the sage to amuse the youngsters. In the original, the poet makes Viswamitra a very good story teller. In Kamban the stories are narrated in brief and some stories are omitted of which the birth of Kumara is one as already

mentioned. The 'sacrifice' of the sage is performed successfully under the able protection of Rama and all start to Mithila on an invitation from Janaka. Having shown the strength of his arms in routing Tataka and her sons, Rama shows the greatness of his feet by restoring Ahalya to her natural form. Kamban enjoys this situation in the words of Viswamitra thus :—

மைவண்ணத் தரக்கிபோரில் மழைவண்
ணத்தண்ணலே உன்
கை வண்ணம் அங்கு கண்டேன் கால்
வண்ணம் இங்கு கண்டேன்.

Lo ! and behold ! a living woman is converted into a heap of broken bones by the power of his arms while a stone touched by his feet is changed at once into a beautiful lady in flesh and blood !

14. They reach Mithila and Kamban makes a departure from the original. Rama is walking along the main street of Mithila. Sita for the first time sees Rama, the young prince of perfect beauty. Rama also sees Sita. A heart to heart meeting takes place between the two. In the original there is none of this. The Royal Brothers are intorduced to Janaka by Viswamitra. The Saintly King is much pleased at their sight and extends to them an affectionate welcome. Rama breaks the bow of Siva and Janaka is all happy that a suitable bridegroom has come at last for his daughter Sita. Then invitations are sent to Dasaratha and other kings. Dasaratha starts to Mithila with his family, friends and subjects. Kamban, in 4 chapters, describes at great length the journey of these happy travellers to Mithila. They, 'the knights and barons in weeds of peace high triumphs hold,' take baths in tanks, gather flowers in gardens, and indulge in merry-making in moonlit nights camping on the summits of hills. This is a departure from the original. Then the wedding

scene. The marriage rites are begun and the Hindu method is graphically described. Here Kamban follows the later poets like Kalidasa.

15. In this scene it is worth while to make a comparative study of one or two verses from the two poets. Janaka, offering his daughter Sita in marriage to Rama, says, 'Here is Sita, my daughter, the sharer of your life's experiences ; accept her, I bless you'. Here every word is significant. By the words 'Sita' and 'my daughter', Janaka refers to the sacred character of her birth and education. By the words, 'the sharer of your life's duties' or 'Sahadharmacharini', Janaka affirms that Sita will be an inseparable mate to Rama through thick and thin. He has heard of Rama's qualities from Viswamitra and he has seen his prowess direct. So he is sure that Sita will be the most fitting consort for Rama. The kind of education that is given to Sita is such that she may be of comfort and help to her husband. In Rama, Janaka finds a happy husband for Sita. So he asks Rama to accept her with all his mind and to extend his hand to receive her as a sign of his consent. In blessing them Janaka has in mind the inseparable union of Lord Vishnu and his consort Lakshmi. Vishnu's power is seasoned by the Divine Mercy Lakshmi, so also Rama's prowess by the high-souled chastity of Sita. Valmeeki likens the happy union of Rama and Sita to that of Vishnu and Lakshmi thus :—

தயா ஸ ராஜர்ஷி ஸு தோபிராமயா ஸமே
யிவான் உத்தம ராஜகன்யயா.
அதீவராமச்சு சுபே தி காமயா விபுச்ரியா
விஷ்ணுரிவா மரேச்வர :

16. Turning to Kamban we find the following stanza which concisely and lucidly brings out the original :—

கோமகன்முன் ஜனகன் குளிர் நன்னீர்
பூமகளும் பொருளும்மென நீயென்
மாமகள் தன்னொடு மன்னுதியென்று
தாமரை யன்ன தடக்கையி னீந்தான்.

In this stanza we find both a blessing and a wish from the father of the daughter. The above stanza is comparable item for item with the verses of Valmeeki just quoted. கோமகன் of Kamban is the Rajarshisuta of the original 'என் மாமகள்' of the poet is the 'Uttamaraja kanya and Iyam Sita mama suta' of the sage. பூமகள் and பொருள் of Kamban are 'Sri' and 'Vishnu' of the sage. These words express the meaning contained in 'Sahadharmacharini tava.' In this instance the difference between the two poets is this: In the original it is the poet who likens Rama and Sita to Vishnu and Lakshmi. In Kamban Janaka makes that observation.

17. Then comes the last and the most dramatic scene in Balakanda—the conflict of Rama and Parasu Rama. Here Kamban follows the original in every detail. In the original we see the following picture. Rama is a young prince returning with his bride after marriage having established his unrivalled skill in archery. The old man, Dasaratha, is also returning in a happy mood. Parasu Rama intervenes and spoils the peace and happiness. Dasaratha has fallen down senseless. Rama gets worried at the sight of Dasaratha and wants to put an end to this nuisance of a Parasu Rama. So he takes a serious view of the matter and converses with his opponent in restrained bitterness, he being a Brahman related to Viswamitra. Parasu Rama is taken aback when Rama manifests his superior strength in archery. In Kamban we see the same picture, but Rama is in a lighter mood. Parasu Rama cuts a ridiculous figure in the presence of Rama. No doubt the humorous touch is there in the original also, but it is not explicit as in Kamban. That scene is worth reading in both the works.

THE TAMIL LOVERS' CONFERENCE.

[We publish below (i) an account of the proceedings of a meeting held at Madras on 24th September for the purpose of forming a Reception Committee and taking other necessary steps for the successful holding of the above conference, and (ii) an invitation sent to us by Mahamahopadhyaya Dr. V. Swaminatha Iyer, chairman of the Reception Committee. We are glad to note that the Conference—as suggested by us in the July ARDRA—is to be held in the course of the Christmas week, i.e., on the 23rd and 24th of December. We have no doubt that every lover of Tamil will try to attend the Conference and do his best to make it a complete success. We ourselves intend attending the Conference, and shall be glad to place before it any suggestions or resolutions which our readers may be pleased to send us before the 8th of December —*Ed. A.*]

தமிழ் அன்பர் மகாநாடு.

உபசரணைக் கமிட்டி அழைப்பு.

சென்னை, செப்டம்பர் 25—

தமிழ் அன்பர் மகாநாட்டு உபசரணைக் கமிட்டியை அமைக்கும் நோக்கத்துடன், முன்னரே பத்திரிகைகள் மூலம் அறிவித்திருந்தபடி, மயிலை வடக்குமாடவீதி நிர் 6 இல்லத்தில், கமிட்டி அங்கத்தினராகச் சேர விரும்புவோரின் கூட்டமொன்று 24உ யன்று நடைபெற்றது. மகா மகோபாத்தியாய புரொபசர் எஸ். குப்புசாமி சாஸ்திரியார், ஸ்ரீமான்கள் டி.ஆர். வெங்கடராம சாஸ்திரி, டி. கே. சிதம்பரநாத முதலியார், வி. வி. கிருஷ்ணசாமி அய்யர், கே. எஸ். ராமஸ்வாமி சாஸ்திரி, எஸ். வையாபுரி பிள்ளை, எஸ். சோமசுந்தர தேசிகர், ஈ. வினாயகராவ், எம். ராவகய்யங்கார், கே. ஏ. நீலகண்டசாஸ்திரி, கே. பாலசுப்ரமணிய அய்யர், ஆர். நாராயணசாமி அய்யர், டி. கே. சுப்ரமணியபிள்ளை, கே. ஸ்வாமிநாதன், சி. ஆர். ஸ்ரீனிவாசன், கே. ராமனாதன் செட்டியார், கே.

எல். நரசிம்மராவ், ஜனுப்கள் பஷீர் ஆமத் சையித், எஸ். கே. ஆமத்மீரான், ஸ்ரீமதி டி. நல்லமுத்து ராமமூர்த்தி, ராவ்பகதூர் ஆர். கிருஷ்ணராவ் போன்ஸ்லே ஆகியோர் உள்பட பலர் கூட்டத்திற்கு விஜயம் செய்திருந்தனர். மகாமகோபாத்தியாய எஸ். குப்புசாமி சாஸ்திரியார் தலைமை வகித்தார்.

தேர்தல்.

கீழ்க்கண்டவர்கள் மகாநாட்டு உத்தியோகஸ்தர்களாகத் தேர்ந்தெடுக்கப்பட்டனர்.

உபசரணைக் கமிட்டித் தலைவர்:— மகாமகோபாத்தியாய டாக்டர் வி. சுவாமிநாதய்யர்.

உபதலைவர்கள்:- திவான் பகதூர் ஸி. அருணாசல முதலியார், ஸ்ரீமான் டி. கே. சிதம்பரநாத முதலியார், ஜனுப் ஜமால் மகமத் சாகிப், ஸ்ரீமான் கே. வி. கிருஷ்ணசாமி அய்யர், டாக்டர் ஏ. லக்ஷ்மணஸ்வாமி முதலியார், ஸ்ரீமதி எம். லக்ஷ்மி அம்மாள், குமாரராஜா எம். ஏ. முத்தையா செட்டியார், ஸ்ரீமான் கா. நமச்சிவாய முதலியார், கனம் பி. டி. ராஜன், ஸ்ரீமான் ஏ. ரங்கசாமி அய்யங்கார், ஸ்ரீமான் ஸி. ஆர். ஸ்ரீனிவாசன், டாக்டர் பி. சுப்பராயன்.

காரியதரிசியும் கஜான்ஜியும்:- ஸ்ரீமான் பி. என். அப்புசாமி அய்யர்; கூட்டுக் காரியதரிசிகள்:—ஸ்ரீமான்கள் டி. ஜி. ஆராவமுதய்யங்கார், டி. ஆர். சொக்கலிங்கம், ஆர். விச்வநாதய்யர்.

காரியக் கமிட்டி.

சென்னை புத்தகாலயச் சங்கத்தாரால் நியமிக்கப்பட்டுள்ள கீழ்க்கண்ட கனவான்கள் மகாநாட்டுக் காரியக்கமிட்டி அங்கத்தினர்களாயிருப்பர்:- ஸ்ரீமான்கள் கே. வி. கிருஷ்ணசாமி அய்யர், கே. பாலசுப்பிரமணிய அய்யர், எஸ். ஆர். ரங்கநாதன், பி. என். அப்புசாமி, கே. சந்திர சேகரன், எம். எஸ். சபேசன், கே. ஸ்வாமிநாதன், எஸ். வையாபுரிப் பிள்ளை, டி. எஸ். வைத்தியநாதன், ஜனுப்கள் எஸ். எம். பாஸில், பஷீர் ஆமத்சையித், ஸ்ரீமான்கள் எஸ். கே. யக்ஞ நாராயணய்யர், எஸ். சத்தியமூர்த்தி, ஆர் கிருஷ்ணமூர்த்தி, ஜி. கே. சேஷகிரி, ஸ்ரீமதி டி. என். ராமமூர்த்தி ஆகியோரும், தலைவர், உபதலைவர்கள், காரியதரிசிகள், கூட்டுக் காரியதரிசிகள் ஆகியோரும், புத்தகாலயப் பிரசார சங்கத்தார் சேர்த்துக் கொள்ளும் வேறு கனவான்களும் காரியக் கமிட்டி அங்கத்தினர்களாயிருப்பர்.

தீர்மானங்கள்.

மேற்கூறியவாறு அமைக்கப்பட்ட காரியக் கமிட்டியினரே, மகாநாட்டின் வரவு செலவு அம்சங்களையும், மிச்சமேற்படுமாகில்

அந்தப் பணத்தையும் நிர்வகிப்பார்களென்று ஒரு தீர்மானம் நிறைவேற்றப்பட்டது.

கூட்டத்தில் நிறைவேற்றப்பட்ட மற்ற தீர்மானங்களாவன:- மயிலாப்பூரிலுள்ள இந்தியன் பாங்கி கிளையில் தமிழ் அன்பர் மகாநாட்டின் பெயரால் ஒரு கணக்கு ஆரம்பிக்கப்படவேண்டுமென்றும் ஸ்ரீமான்கள் கே. வி. கிருஷ்ணசாமி அய்யர், பி. என். அப்புசாமி அய்யர் ஆகிய இருவருக்குமோ அல்லது அவர்களில் ஒருவருக்கோ பாங்கியில் பணத்தைப் போடவும் வாங்கவும் அதிகாரம் அளிக்கப்படவேண்டுமென்றும் இக்கூட்டம் தீர்மானிக்கிறது.

மகாநாட்டைத் திறந்துவைப்பதற்கு ராஜா ஸர் அண்ணாமலை செட்டியாரைக் கேட்டுக்கொள்ள வேண்டுமென்று இக்கூட்டம் தீர்மானிக்கிறது.

கனம் திவான் பகதூர் எஸ். குமாரசாமி ரெட்டியாரை மகாநாட்டில் தலைமைவகிக்கக் கேட்டுக்கொள்ளவேண்டுமாய்த் தீர்மானிக்கப்படுகிறது.

1933 டிசம்பர் மாதத்தில், காரியக் கமிட்டியார் குறிப்பிடும் ஸ்தலத்தில், மகாநாடு கூடவேண்டுமென்று இக்கூட்டம் தீர்மானிக்கிறது.

உபசரணைக் கமிட்டி அங்கத்தினர்களனைவரும் மகாநாட்டுப் பிரதிநிதிகளாவர்.

1933 டிசம்பர் 10ந் தேதிக்கு முன்பாக, பிரதிநிதிகளும், பிரதிநிதிகளாக விரும்புவோரும், தாங்கள் மகாநாட்டில் கொண்டுவர விரும்பும் தீர்மானங்களை மகாநாட்டுக் காரியாலயத்திற்கு அனுப்பிவிடவேண்டும். தலைவர் அனுமதி பெற்றவைகளைத் தவிர, காரியக் கமிட்டியாரால் அஜெண்டாவில் சேர்க்கப்படாத தீர்மானங்கள், மகாநாட்டில் அலோசிக்கப்படக் கூடாதென்று தீர்மானிக்கப்படுகிறது.

மயிலாப்பூர், சென்னை.
22—10—1933.

அன்புள்ள ஐயா,

தமிழ்ப் பாஷையானது மிகவும் புராதனமானதென்பதும் பலவகைக் கலைகளும் நிரம்பியதென்பதும் முற்காலத்தில் ஒவ்வொரு வகையிலும் பல மேதாவிகள் விளங்கித் தமிழுலகத்திற்குப் பெரும்பயனை அளித்துள்ளார்களென்பதும் தாங்கள் அறிந்தனவே.

பொதுவாக இக்கலாத்தில் தமிழறிவு ஜனங்களிடையே பரவியிருந்தும் பெரும்பான்மையோர் தங்கள் அபிப்பிராயங்களைத் தாய் மொழியிலேயே மனத்துள் நினைக்கவும் நினைத்தவற்றை அம்மொழியிலேயே பேசவும் எழுதவும் சக்தியற்றிருக்கிறார்களென்பது பல துறைகளிலும் உழைத்துவரும் பெரியோர்களுடைய கருத்து. இதற்குக் காரணம் பாஷையன்று. இன்ன இன்ன வகையில் முயன்றால் தமிழ் மக்களுக்கு இயன்ற அளவு தமிழறிவைப் புகட்டிப் பயனளிக்கலா மென்பதை ஆலோசிப்பதற்காகப் பலவகைப்பட்ட தமிழன்பர்களைக் கலந்துகொள்ள வேண்டுமென்னும் நோக்கத்துடன் ஒரு மகாநாடு வருகிற டிசம்பர் மாதத்திலே புஸ்தகாலயப் பிரசார சங்கத்தாரின் பெருமுயற்சியாற் கூட்டப்படுமென்பதை இதற்கு முன்னரே தாங்கள் பத்திரிகைகள் முகமாக அறிந்திருக்கலாம்.

இந்த மகாநாடு சென்னைப் பச்சையப்ப முதலியார் கலாசாலை மண்டபத்தில் வருகிற டிசம்பர் மாதம் 23,24ந் தேதிகளில் நடைபெறும். திவான் பகதூர் டாக்டர் ராஜா ஸர் அண்ணாமலை செட்டியாரவர்கள் மகாநாட்டைத் திறந்துவைக்கவும், சென்னைக் கல்வி மந்திரியான கௌரவம் பொருந்திய மகா-ா-ா-ஸ்ரீ திவான் பகதூர் எஸ். குமாரசாமி ரெட்டியாரவர்கள் தலைமை வகிக்கவும் மனமுவந்து ஏற்றுக்கொண்டிருக்கிறார்கள்.

தமிழபிமானமும் உலக அனுபவமுமுள்ள தாங்கள் வேண்டிய ஆதரவை அளித்து அக்காலத்தில் விஜயம்செய்து இம்மகாநாட்டைச் சிறப்பாக நடத்திவைக்கும்படி வரவேற்புச் சபையின் சார்பாக நான் கேட்டுக்கொள்ளுகிறேன்.

தாங்கள் இந்த மகாநாட்டிற் கொண்டுவரவேண்டிய தீர்மானங்கள் எவையேனும் இருப்பின் அவற்றை டிசம்பர் மாதம் 10ந் தேதிக்கு முன்னதாகவே மகாநாட்டின் காரியாலயத்திற்கு எழுதியனுப்பச் செய்யும்படி விரும்புகிறேன்.

இது வரையில் இத்தகைய மகாநாடு இந்த ராஜதானியில் நடைபெறவில்லை யென்பதை நான் சொல்ல வேண்டியதில்லை. பெரும் பொருட் செலவில் இம்மகாநாடு நடைபெற வேண்டியிருத்தலால் தங்களால் இயன்ற பொருளுதவியைச் செய்யவேண்டுகின்றேன்.

இதன் சம்பந்தமாகத் தாங்கள் செய்யும் உதவிகள் யாவும் தமிழ் வளர்ச்சிக்கு மிக்க ஆதரவாக இருக்கும்.

இங்ஙனம்,
அன்புள்ள,
வே. சாமிநாதையர்.

BOOK REVIEWS.

The Rig-Veda Samhita—Published in Monthly Parts of one chapter each by the Veda Pravachana Mandir, 27, Muttu Mudali Street, Royapettah, Madras. Editor: Sivadhyananada Maharshi—64 pp. per part-Price Re. 1/- for 8 parts, Rs. 4/-

The Rig-Veda is the oldest extant literature in the world. Its contents have been variously interpreted and misinterpreted. It has earned "the praise of benevolent and the blame of malignant critics," but it has come down the corridors of time without in the least degree being affected by either. Who can deny that its future, too, is assured for all time?

He will be a bold man, indeed, who can claim that he has understood or explained the Vedas fully and exactly. It was beyond the power of even Sayana. But all of us must try our best to understand them to whatever extent it is possible for us to do so: and we should consider him our benefactor who helps us to do this. Sivadhyanananda Maharshi is a benefactor in this sense. He has set out on the bold task of translating the Rig-Veda into Tamil verse. The Rig-Veda is divided into parts in two ways—into 10 mandalas or 8 ashtakas. The present editor follows the ashtaka division and each monthly part contains one chapter of an ashtaka - so that the whole undertaking will be finished in 64 months. The translation is easy and fluent, and the verse is in every case paraphrased, and, sometimes annotated. It appears to us that the translator has closely followed Prof. Griffith. He himself has, in a way, acknowledged it in No. 7 of his prefatory verses. We are glad to note from No. 8 of his prefatory verses that the spirit which has moved the translator to undertake his holy task is the same as the spirit which has moved us to commence the ARDRA. The printing and paper are very good and the price is not unreasonable. We heartily commend the publication to all students and lovers of literature.

The आर्द्रा (AARDRAA) system OF transliteration.

Sans-krit	Tamil	Roman	Sans-krit	Tamil	Roman	Sans-krit	Tamil	Roman
अ	அ	a	क्	க்	k	न्	ந்	n
आ	ஆ	aa	ख्	—	kh	प्	ப்	p
इ	இ	i	ग्	—	g	फ्	—	ph
ई	ஈ	ii	घ्	—	gh	ब्	—	b
उ	உ	u	ङ्	ங்	nk	भ्	—	bh
ऊ	ஊ	uu	च्	ச்	c	म्	ம்	m
ऋ	—	*r*	छ्	—	ch	य्	ய்	y
ॠ	—	*rr*	ज्	ஜ்	j	र्	ர்	r
ऌ	—	*l*	झ्	—	jh	ल्	ல்	l
—	எ	e	ञ्	ஞ்	nc	व्	வ்	v
ए	ஏ	ee	ट्	ட்	*t*	श्	ஶ்	*c*
ऐ	ஐ	ai	ठ्	—	*th*	ष्	ஷ்	*s*
—	ஒ	o	ड्	—	*d*	स्	ஸ்	s
ओ	ஓ	oo	ढ्	—	*dh*	ह्	ஹ்	h
औ	ஔ	au	ण्	ண்	*n*	—	ற்	rr
ां (anu)	--	*m*	त्	த்	t	—	ழ்	zh
ाः (vis)	ஃ	ः	थ्	—	th	ळ्	ள்	L
			द्	—	đ·	—	ன்	N
			ध्	--	dh			

The ARDRA System of transliteration.

Owing to the difficulty of getting diacritical types, we propose to introduce a new system of transliteration, which is *appended hereto* printed on the reverse. Though the system, as presented here, expressly relates only to Sanskrit and Tamil, it may be extended to Pali, Sinhalese and Telugu as well. A few modifications will be necessary in extending it to Malayalam, Canarese and Tulu, and suggestions from our readers are invited in this behalf. We give below two specimens of transliterated verses—One in Sanskrit and the other in Tamil.

SANSKRIT.

barhaapii*d*a : ku*t*ilitakaca : pu*nd*ariikaayataak*s*a :
parvoodanccacchacinibhamukhaccaarubimbaadharoo*sth*a : |
vistiir*n*ooraccriyamabhivahan jaanulambipravee*sta* :
krudhyanta*m* maa*m* vacayati taraa*m* ruupasaundaryabhaasaa.||

TAMIL.

tuNrru cuuriya Nankki culavukaa
leNrroLiru mavaNai yiyaintu Cuuzhn
teNrru moonkkiya cuvarka *t*antozhi
NaNrri*n*aippar ; napat toLirun naaLee.

NOTE

Prize to student—readers of the ARDRA.

A prize of Rupee One will be offered to the student who makes the best transcription of both the verses given above in Nagari and Tamil script respectively. The formation of the handwriting will be an important element in deciding which attempt is the best. Every attempt must include both the verses. The transcribed verses must reach the Editor on or before the 22nd of December, 1933. The Editor's decision will be final.

you are a victorious leader: you are the great Irungo possessed of garlanded elephants: you are the prince who slew the tiger, who wears a blossoming garland, and who, having manliness as a duty, shows by his example what honour poets deserve to be shown]

An interesting tale hangs by the epithet புலி கடி மால் (puli-kadi-mal=the prince who slew the tiger) applied to Irungovel. In a footnote to the ode in question, Dr. V Swaminatha Iyer gives it thus:—

தபங்கரனென்னு முனிவர் ஒரு காட்டில் தவஞ் செய்கையில், ஒரு புலி அவர் மேற் பாய்தற்கு நெருங்க, அது கண்ட அம்முனிவர் அங்கு வேட்டையாடி வந்த சளனென்னும் யாதவ அரசனை நோக்கி "ஹொய் ஸள" என்று கூற, அவன் அப்புலியைத் தன்னம்பால் எய்து கடிந்தமையால் ஹொய்ஸள னென்றும் புலிகடிமாலென்றும் வழங்கப்பட்டானென்று சிலர் கூறுவர்; சசகபுரத்தையடுத்த காட்டிலுள்ள தன் குலதேவதையான வாஸந்திகா தேவியைச் சளனென்னுமரசன் வணங்கச் சென்றபோது புலியால் தடுக்கப் பட்டு வருந்துகையில், அக்கோயிலிலிருந்த பெரியவர் அவனை நோக்கி "ஹொய்ஸள" என்று கூறி ஓர் இரும்புத்தடியை அருள, அவன் அதனைக் கொன்றமைபற்றி "ஹொய்ஸளன்" என்றும் "புலிகடிமால்" என்றும் பெயர் பெற்றனனென்று வேறு சிலர் கூறுவர்."

This passage clearly indicates that the Hoysala dynasty of Dwarasamudra dates from the time of Irungovel, i. e., 5th centry A. D. at least, and derives its name from him. But he himself belonged to the 49th generation of his family, which had an unmistakable Aryan origin: for it sprang out of the sacrificial pit (a purely Aryan affair) of a *northern* sage, obviously an Aryan.

We have to draw a series of other interesting inferences in regard to the Hoysalas. Firstly, historians of ancient India are agreed that the Hoysalas were called Ballalas. This

word "Ballala" is only the Canarese form of Vellala (வெள்ளாள or வேளாள),which is itself contracted into Velir (வேளிர்) and வேள் (Vel)—meaning "prince." Because these were territorial magnates, the ownership of land rested with them. Ownership of land was called வேளாண்மை (Velanmai), though, with the fall of these people from princely power in later days, their profession வேளாண்மை acquired a new significance, i. e., agriculture.

Secondly, it is the opinion of Naccinarkkiniyar that வேள்வி (Velvi-sacrifice) is so called because of its connection with வேளாண்மை (Velanmai) [Tolkop. III. 75, com.] In other words, வேள்வி and வேளாண்மை are closely interdependent. If we take வேளாண்மை to mean agriculture, it is clear that without agriculture there can be no sacrifice, and that, conversely, without sacrifice there can be no agriculture. That is what Sri Krishna himself says in the Gita: *Devan bhavayata nena te deva bhavayantu vah! Parasparam bhavayan tah sreyah paramavapsyatha.* If we take வேளாண்மை in the sense of sovereignty—whether on a major or a minor scale—then too it is clear that, if there is no sovereignty, there can be no sacrifice. Says the Kural:—

அந்தணர் நூற்குமறத்திற்கு மாதியாய்
நின்றது மன்னவன் கோல்—543.

ஆபயன் குன்று மறுதொழிலோர் நூன்மறப்பர்
காவலன் காவா னெனின்—560.

Sacrifice—the fire-ritual—being an Aryan ceremony *par excellence*, and Velir, Velalar, and Velanmai being inseparably associated with it, we see that, when we go to the root of the matter, all distinction between Aryan and Dravidian disappears completely.

Again, according to Dr. V. Swaminatha Iyer's footnote quoted above, this Hoysala prince Irungovel was a Yadava.

The Yadavas—who were later on associated with Deogiri (Daulatabad)—claimed descent from Yadu, son of Yayati—an Aryan if ever there was one, for he was the great-grandson of Pururavas in whose mind the Vedas had their origin at the beginning of the Treta-yuga (Srimadbhagavata, IX. xiv. 43.) Sacrificial fire also was born of him (op. cit. loc. cit., 46). Yadu himself became master of the Deccan shortly before his father's retirement to the forest (op. cit., IX. xx. 22). Therefore, the Yadavas - Hoysalas - Ballalas - Vellalas must be deemed to be of Aryan origin pure and simple.

In the next place, these Yadavas were always either actively friendly or actively hostile to the Kalachuris of Chedi. Chedi was an Aryan settlement even in the Vedic age. The Kalachuris were also known as Haihayas. Karttaviryarjuna who, as we saw in the first chapter, subdued Ravana and was, in turn, subdued by Parasurama, was a Haihaya. His capital was Mahishmati. These dynasties, then, of Deogiri, Dwarasamudra and Mahishmati, were all Aryan, and the Dravidian settlers of South India should have been drawn from them by Agastya.

Add to these facts the traditions recorded in Indian literature—Sanskrit or Tamil—that Parasurama created the Chera country; that, after having extirpated 21 generations of Kshattriyas, this extraordinary Brahmin—this Aryan of Aryans—performed his great final sacrifice and renunciation at Sellur—on the east coast of South India (Agam, 220.); that he still resides on the summit of Mahendragiri in the South in order to resuscitate the Vedas at the end of this yuga; that Maru and Vatapi—also Aryans—are residing in some part of South India awaiting the advent of Kalki in order to participate in the great renaissance that is expected to accompany it; that Tulu, the son of Chandragupta—the first great Indo-Aryan Emperor known to orthodox history—was the founder of Tulu Nadu—a "Dravidian" Country—and you have overwhelming evidence

that the Aryan race alone was occupying the length and breadth of India even in the remotest antiquity known to us.

But it may be asked: "If the whole of India was peopled by the Aryan race, what is the significance of the term 'Aryavarta' given to a particular region in North India"? The answer to this question depends on how we interpret the term 'Aryavarta'. Manu defines 'Aryavarta' thus:—"The land extending from the eastern sea to the western sea and intervening between the same two mountains (the Himalayas and the Vindhyas) the wise call Aryavarta" (II. 22)

If we take Manu to mean that these were the limits within which the Aryans actually resided, the statement is historically incorrect. Scholars who read this meaning into Manu are guilty of loose thinking. Even according to the most orthodox Hindus, Manu is later than the Vedas, and Western scholars bring down its age almost to the dawn of the Christian era. According to these scholars, the Rig-Veda is the earliest book of Aryan literature and its place of origin is the Punjab. They are also of opinion that the Indians of the Rig Veda were not acquainted with places beyond the Punjab, that even of the ocean their knowledge was based on mere heresay. Therefore, Manu's description of Aryavarta would be too wide if applied to the Rig Vedic age. On the other hand, its application to the age of Manu would be too narrow, because during that age the Aryans, according to these scholars had spread over the whole of India. It may be argued that the Yajurvedic Indians had, perhaps, framed this definition. But this argument also will be opposed to the theories of Western scholars. For instance, one of them, who believes in the theory of Aryan immigration from the North-west and their expansion South-east, tell us that the Yajurvedic Indians had almost forgotten their original settlements in the Punjab, which, of course, the definition is meant to include (Rapson, Ancient India, p. 47). The internal evidence of the Sama Veda and the Atharva Veda throws no light on this problem, for the former is almost

entirely based on the Rig Veda, while the latter contains no clue whatever to the stages by which the Aryans are supposed to have advanced from the North-West to the South-East. Historically considered, therefore, Manu's definition cannot be said to refer to the actual place of residence of the Aryans at any time.

As a geographical definition, too, it is not much better—the boundaries being very loosely described. The only *sea* that can serve as the eastern boundary of Aryavarta is the Pacific Ocean, while on the western side the *sea*-boundary is but a little stretch of the Arabian sea. The Vindhyas are unsatisfactory as the southern boundary, for there is a very wide gap to the east of them and a smaller one to the west, and neither of them finds a place in the definition. No student of geography will give a moment's thought to understand the nature or extent of a territory whose boundaries are so equivocally described.

The definition, therefore, has to be understood not as actually delimiting a territory to which the abode of the Aryans was at any time actually confined, but merely as roughly indicating the situation of those lands in North India which, possessing numerous rivers, plains and peaks of imposing appearance, calculated to ensure success both in the religious and in the secular spheres of life, may be recommended as eminently suitable for the residence of all Aryans in a narrower sense of the term, i. e., the twice born. Manu himself seems to have intended the definition to be little more than this ; for, after defining Brahmadesa, Madhyadesa, Aryavarta and Yajniyadesa, he says : "The twice-born must resort to these countries even with an effort, but a Sudra may live at any place to which he is attracted by his calling" (II, 24).

It is remarkable that the definition of yajniyadesa or country fit for sacrifice—just the institution which is most

characteristically Aryan—is such as to include the whole of India! The definition is this:—"The place where the animal krshnasara wanders of its own free will is to be known as the country fit for sacrifice (yajna): all beyond it is the country of mlecchas" (Manu, II, 23). Whether the word "krshnasara" be taken to mean "black buck" (according to Dr. A. C. Das) or "spotted deer" (according to Apte) its habitat is practically the whole of India. In regard to the former, "black buck" (Antelope bezoartica) Mr. James A. Murray says: "*Hab*—In open plain country throughout India, except in Lower Bengal and Malabar. Is found in the Punjab and also in the Deccan, Nort-west Provinces, Central Provinces, Assam, and Burmah. Of this Antelope scarcely anything need be said here, since it is one so well known throughout India" (The Mammalian Game of British India, p. 45). In regard to the latter, "spotted deer" (Axis Maculatus) the same authority says (Op. cit., p. 70):—"*Hab.*—Throughout India, except Sind and the Punjab and East of the Bay of Bengal. It is found in Central and Southern India and in Orissa, also the Central Provinces."

The question now arises whether the ancient Indians had any conception of India as a whole. An answer in the affirmative is warranted by several circumstances. And, first, let it be remembered that, in a case like this, we must seldom have recourse to the argumentum ex silentium, for the materials on which we have to arrive at a conclusion are very scanty and antique and but remotely relevant to the question. From this it follows that it is quite immaterial that the Rig-Veda does not contain any name to denote the whole of India. We ought not to forget that the Rig-Veda is not a text-book of political geography or political history. It does not mention the names of most of the regions now known to us to have lain within the territorial limits within which it is supposed to have been composed. It mentions only once the name of that most ancient, sacred, and gigantic of mountains—the Himalayas—

and that, too, somewhat vaguely! These facts must warn us against relying on the argument from silence.

If we leave the Vedic times and come down to the period when books more or less in the nature of history (the Itihasas) came to be composed, we *do* find a name for the whole of India. What is that name? Most people give it as *Bharata-varsha*, but it is more correct to give it as *Bharata Khanda.* We shall try to show why.

When the world of this Kalpa was created—and that was nearly 1,970 million years ago—Svayambhuva Manu became King of the whole of it. He had two sons—Priyavrata and Uttanapada. Priyavrata succeeded to his father's estate as king of the whole world. He cared so much for the welfare of his subjects that he wanted to do away with the darkness of the night. So, every day, as soon as the sun had set in the west, the king would appear in his chariot in the east, and speed over the dark regions of the earth spreading light like another sun. In this way he went round the earth seven times. The wheels of his chariot ploughed seven big circular trenches which, on becoming filled with water, became the seven great oceans. The dry mounds cast up between these trenches became the seven great land-masses called mahadvipas or major Islands.

Tamil tradition has it that the southern limits of this khandam extended far beyond Cape Comorin, and that this portion was washed away by two floods, which took place before the Christian era. We need not altogether disbelieve the story of these two floods, for the Sinhalese chronicle Rajavaliya also records them. According to this chronicle, there was one flood about 2347 B.C. and another in the 3rd century B. C. (Vide Mudaliar C. Rasanayagam's "Ancient Jaffna", p. 42). But what was the extent of the territory washed away by the two floods and how did they affect the ancient Tamil Country? These are the questions which really concern us here.

Ancient Tamil literature is not quite definite on this point, while the mediæval commentators, who first gave shape to the story, are either vague or inconsistent, or prove too much. The Kalittogai is the earliest work to refer to the story, and it is brief and obscure. The lines—

'மலி திரை யூர்ந்து தன் மண்கடல் வெளவலின்
மெலிவின்றி மேற்சென்று மேலார் நாடிடம்பட
புலியொடு வின்னீக்கிப் புகள் பொறித்த கிளர் கெண்டை
வலியினுன் வணக்கிய வாடாச்சீர்த் தென்னவன்'
(Kal., 104, ll. 1—4)—

do not make it clear what the number of floods was, nor how much of territory was washed away in consequence thereof. The Silappadikaram has these lines—

பஃறுளியாற்றுடன் பன்மலையடுக்கத்துக்
குமரிக்கோடுங் கொடுங்கடல் கொள்ள
(xi—19—20).

[The cruel sea swallowing both the Pahruli river and the Kumari shore having many mountain-folds]. These lines, too, are indefinite. The அரும்பதவுரையாசிரியார் explains பஃறுளியாறு as குமரிப்பக்கத்தோர் யாறு—which shows that the extent lost could not have been large. The other commentator—Adiyarkkunallar—magnifies the catastrophe by giving the extent of the land washed way as 700 kavadams or nearly 7000 miles. But he, too, does not say anything about the number of floods. It is the apocryphal commentary of Nakkirar on *Irayanar Akapporul* that first gives details of the story; and, mathematically, they are capable of such clever manipulation as to force one to the conclusion that the whole thing is a mere fake.

The earliest Tamil King mentioned in the Tamil classics is வடிம்பலம்ப நின்ற பாண்டியன் (the Pandiyan who stood in the sea so as to have his ankles washed by it). This was no other than Ugra Pandya—son of Minakshi and Sundareswara

நாகரீகப் போர்—ஓர் சிறந்த நவீனம்.

"ஆதிரை" ஆசிரியர் என். நாராயணன் எழுதியது.

விலை ரூ. **1-8-0**

இதைப்பற்றிப் பத்திரிகைகள் கூறுவது:-

"சுதேசமித்திரன்":-'நாகரீகப்போர்' என்னும் நவீனம் ஒன்று நமது பார்வைக்கு வந்தது. இதில் புத்தகத்தின் பேருக்கிணங்க நம் நாட்டின் புராதன நாகரீகமாயினும், அமெரிக்கா முதலிய வெளிநாட்டு புது நாகரீகமாயினும் வெளிப்படையாக ஒன்றுக்கொன்று விரோதமாயிருந்தாலும் உண்மையில் "கைங்கர்யமே கைவல்யம்" என்ற தத்துவத்தைப் பின்பற்றுவதின் மூலம் இரண்டும் போரின்றி ஒத்திருக்கின்றன என்ற விஷயம் எடுத்துக்காட்டப்படுகிறது. அநேக வடமொழி சுலோகங்கள் அவ்வப்போது மேற்கோள்களாக வழங்கப்படுவன கூறப்பட்டுள்ளன. மேல்தேச நாகரீகத்தில் வெறுக்கத்தக்கவை எவை என விளக்கப்பட்டிருக்கின்றன. பாஷை சுலபமாயும், கதைக்குள் சில இனிமையான உள் கதை பொன்றனவும் உள. பெரியவர்கள் படித்துத் தெரிந்துகொள்ளக் கூடிய அநேக விஷயங்கள் இப்புத்தகத்தில் அடங்கியிருக்கின்றன என்பதற்கு ஐயமில்லை.

"ஸ்வராஜ்யா":-'நாகரீகப்போர்' இது ஒரு தமிழ்நாவல். நமது தமிழ் நாட்டில் நாவல்கள் என்னும் தமிழ் நவீனங்கள் இப்போது விசேஷமாக வெளிவந்து கொண்டிருக்கின்றன. அவைகளில் பெரும்பாலன வேறு ஆசிரியர்களால் பிறபாஷைகளில் எழுதப்பட்டுள்ள நவீனங்களை ஒட்டியோ அல்லது அநுசரித்தோ வரையப்பட்டவைகளாக இருக்கின்றன. பிறநாட்டுப் பழக்க வழக்கங்களுக்கும் நம்நாட்டுப் பழக்க வழக்கங்களுக்கும் அதிக வித்தியாசமிருப்பதால் பிறநாட்டுப் பழக்க வழக்கங்களை அநுசரித்து எழுதப்பட்ட நவீனங்களைத் தழுவி தமிழில் அமைப்பதால் அவைகளில் காணப்படும் பல விஷயங்கள் நம்நாட்டில் அநுசரிக்கப்படாத புது விஷயங்களாகக் காணப்படுகின்றன. அவ்வாறின்றி சுய அறிவைக்கொண்டு சொந்தமாக நவீனங்கள் அமைக்க ஆசிரியர்கள் முற்படவேணுமென்பது நமது அவா. இதன் ஆசிரியர் இந்நவீனத்தை தமது சொந்த அறிவைக்கொண்டு தொகுக்க முற்பட்டிருப்பது கண்டு களிப்படைகிறோம். நமது தேசத்து நாகரிகம் சிறந்ததா மேனாட்டு நாகரீகம் சிறந்ததா என்பதுபற்றி விசேஷ அபிப்பிராய பேதங்கள் இருந்துவருகின்றன. எது உயர்ந்ததென்று கூறுவது சாத்தியமற்ற காரியம். ஆகவே இன்னதுதான் சிறந்ததென்று வற்புறுத்திப் போர்தொடுப்பது மடமையாகும். காலமாறுபாட்டிற் கியைந்தவாறு இரண்டையும் ஒன்று சேர்த்து அநுசரிப்பதே சாலச்சிறந்தது. எத்தேசத்தாராயினும் என் நாகரீகத்தைப் பின்பற்றுவாராயினும் தனக்கென வாழாது "என்கடன் பணிசெய்து கிடப்பதே" என்ற கருத்தை அநுசரித்து நடக்கவேண்டுமென்னும் உயர்ந்த நீதியை இதன் ஆசிரியர் இந்நவீனம் மூலம் எடுத்துக் காட்ட முயன்றிருப்பதாக முகவுரையில் கூறப்பட்டுள்ளது போலவே இந்நூலும் காணப்படுகின்றது. இது எளிய நடையில் அமைக்கப்பட்டுள்ளது.

புத்தகம் கிடைக்குமிடங்கள்:—

"சுதேசமித்திரன்" புத்தகசாலை, சென்னை.

பாஸ்கர விசுவநரசிம்மன், முதல்தெரு, சேர்மாதேவி,

திருநெல்வேலி ஜில்லா (தென்னிந்தியா)